

Community Performing Arts

Presents



Philharmonia Orchestra

Albert-George Schram, Conductor

Roberta Rust, Piano Soloist

*Spanish River Auditorium,
Boca Raton Florida*

January 26, 2004

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A Note from the President.....

Our first concert, Symphony of the America's, featuring Sergiu Schwartz, surpassed our expectations. I must take this opportunity to thank those of you who sent letters, e-mail, and phone calls expressing your gratitude and appreciation for a great evening! It is almost impossible to respond to each one of you personally, so at this time, I want you to know how much this meant to all of us. The showing of appreciation to your individual leaders, was also very gratifying. Once again, thanks to the ushers and to all of the others who made it an evening to remember.

After the first concert, Sergiu told me that when he walked out onto the stage, he felt so honored that the audience put forth the effort to dress in such an elegant fashion. He was inspired by this gesture. So, please, continue to honor our performers by dressing appropriately. (jackets for men, if possible)

We will be announcing our scheduled performances for 2005 shortly, and are in the process of signing contracts for the coming season. We are working to reorganize the Florida Philharmonic musicians, and feel there is an excellent chance that they will be performing for us in 2005. They will be known as "The New Philharmonic Orchestra". We are quite excited by this possibility, and are working diligently to make this a reality.

We will have application forms for you to renew your subscriptions. Those who have the subscription for 2004 will have first priority for 2005. We have had many requests from others who were disappointed they were not asked originally, but we will honor, first, those who believed in us and were willing to take a chance.

We hope to have the application forms in time for the next concert on February 9th with a cut off date before we add any others who did not participate this year. Please respond quickly as you did last year. Good news - the price will remain the same, \$65.00 per subscription.

Enjoy this concert of The Philharmonia, featuring Roberta Rust, piano soloist!

Sincerely,

A handwritten signature in cursive script that reads "Florence Morgenstern". The signature is fluid and elegant, with a large initial 'F'.

Florence Morgenstern, President

Lynn University Philharmonia Orchestra

The Lynn University Philharmonia, directed by Albert George Schram, former resident conductor of the Florida Philharmonic sets the standard for university level symphonic training. The Philharmonia was first formed in 1991 as the Harid String Orchestra and became a full symphony orchestra in 1993. As an integral part of the training of both graduate and undergraduate music students of Lynn University, the Philharmonia offers excellent orchestral training through the preparation and performance of orchestral repertoire. It has presented several new works throughout its history and has always been enthusiastically received by the public and the press. It has performed in such venues as the Lincoln Theater in Miami Beach, the Coral Springs City Center, the Spanish River Church in Boca Raton, and the Broward Center for the Performing Arts. Now in its 11th season as a full symphony orchestra, the Philharmonia Orchestra continues to present high quality concerts with a wide range of repertoire.

Albert-George Schram, Resident Conductor

A native of the Netherlands, Dr. Schram is resident staff conductor of the Columbus Symphony Orchestra, a principal guest conductor of the Charlotte Symphony Orchestra and resident conductor of the Lynn University Conservatory of Music Philharmonia Orchestra. He has been resident conductor of the Florida Philharmonic.

He was music director and conductor of the Lubbock Symphony Orchestra. During his tenure, the orchestra blossomed into the premier arts organization in West Texas. He served as resident conductor of the Louisville Symphony Orchestra.



Dr. Schram's recent foreign conducting engagements have included the KBX Symphony Orchestra, the Taegu Symphony Orchestra in Korea, and the Orchester der Allgemeinen Musikgesellschaft Luzern in Switzerland. He has made return appearances to his native Holland to conduct the Netherland Radio Orchestra and the Netherland Broadcast Orchestra.

In the United States, his recent and upcoming guest conducting appearances include the Florida Philharmonic, Dallas Symphony Orchestra, Tucson Symphony, Oklahoma City Philharmonic, Spokane Symphony, Louisville Orchestra, Dayton Philharmonic, Charlotte Symphony, Nashville Symphony, Shreveport Symphony, San Antonio Symphony, Ballet Metropolitan, and the Akron University Opera.

Lynn University Philharmonia Orchestra

*Albert-George Schram, conductor
with*

Roberta Rust, piano

January 26, 2004

Program

Prelude to Die Meistersinger.....Richard Wagner

Symphony No. 5 in c minor, Op. 67.....Ludwig van Beethoven

Allegro con brio

Andante con moto

Menuetto - Allegro molto and Trio

Allegro vivace

Intermission

(15 Minutes)

Concerto No. 2 in c minor, Op. 18.....Sergei Rachmaninoff

Moderato

Adagio Sostenuto

Allegro Scherzando

Roberta Rust, Piano Soloist

Roberta Rust has inspired audiences and captivated critics in over twenty nations. Born in Texas, she began her concert career as soloist with the Houston Symphony Orchestra at the age of sixteen and has also appeared with the New World Symphony, Symphony of the Americas, Brazil, Lima, Peru, Santo Domingo, Dominican Republic.

Dr. Rust studied at the Peabody Conservatory, graduated summa cum laude from the University of Texas at Austin, and received performer's certificates in piano and German Lieder from the Mozarteum in Salzburg, Austria. She earned her Master of Music degree at the Manhattan School of Music and her Doctor of Musical Arts at the University of Miami.



Following her New York debut, Pulitzer Prize winning music critic Tim Page wrote in the New York Times: "Roberta Rust is a powerhouse of a pianist—one who combines an almost frightening fervor and intensity with impeccable technique and spartan control." She was awarded major grants and prizes.

Roberta Rust gives master classes internationally, serves frequently as an adjudicator for piano competitions, and has written articles for Clavier Magazine and Korea Times. She currently serves as artist faculty-piano and professor of music at the Lynn University Conservatory of Music.

Richard Wagner (1813-1883)

Prelude to Die Meistersinger

Wagner wrote Die Meistersinger von Nuremberg between 1862 and 1867. He liked to call it a "music drama" rather than an opera, and he had most of the main themes worked out well before the entire opera was completed. The Overture to this music drama contains most of the main themes, and it was actually performed a number of times in concert prior to the completion of the opera. The Overture is comprised of several sections. The first one is the main theme of the Meistersingers. Wagner used what are called leitmotifs as an important compositional building block. These are short musical phrases or fragments of musical phrases that represent objects, people, or sometimes ideas from the drama. Thus the first theme represents the Meistersingers. The Lyric Motif is heard next, followed by two marches. After that, one hears the Prize Song, which is the most important theme of the opera. That is followed by extremely ingenious combinations of the various motives, leading to a tremendous climax at the end of the Overture, where Wagner utilizes all the orchestral forces at his disposal to great effect.

Ludwig van Beethoven (1770-1827)
Symphony No. 5 in c minor, Op. 67

This symphony was composed between 1804 and 1808, and premiered in Vienna in December 1808. Most of the work was done in 1807 and 1808. The concert in Vienna was a quite remarkable one. In it, Beethoven premiered not only this symphony, but also the 6th symphony, excerpts from the Mass in C, the 4th piano concerto as well as the Choral Fantasy, these last two works with Beethoven himself at the piano. The 5th symphony was received at first with some resistance from both the musicians and the audiences. For the time, it was considered a very bold and modern work. For one thing, it included instruments that were not yet regular members of the orchestra – piccolo, trombones and contrabassoon. It was very long for the time (though it is slightly shorter than the 3rd symphony), and the way the movements were linked together was also a novelty. Almost all of the musical ideas, including the so-called “fate motif” at the very beginning of the work, are related to each other in some way. This 4-note motif is used to build the entire first movement in a way that was new for the time. It permeates the entire movement, even announcing the lyrical second theme. The coda of the first movement is its longest section, and it is followed by another development section, before the movement closes. The second movement is a rather freely composed theme and variations, where the theme is first presented by the cellos and violas, followed by a more robust rendition by the full orchestra. There are three variations that follow, and then Beethoven breaks into a section of free development before the movement closes. The third movement begins quietly in the lower strings, followed by a robust return of the four-note motive from the first movement. There is a shift towards C Major, and the movement leads triumphantly into the heroic Finale. This symphony has become one of the most famous and most performed works in the entire symphonic literature.

Sergei Rachmaninoff (1873-1943)

Concerto No.2 in C minor for Piano and Orchestra, Op.18

This work represents a very important turning point in Sergei Rachmaninoff's life and career as a composer. After a not very successful premiere of his first symphony in St. Petersburg in 1897, Rachmaninoff went into a severe depression. He “did nothing and found no pleasure in anything. Half [his] days were spent lying on a couch and sighing over [his] ruined life.” This is the way he described that period in his Memoirs. Even after a successful tour of England, where he was extremely well received performing his first piano concerto, he was still unable to compose. He was encouraged to consult a hypnotist called Dr. Dahl. After many sessions where he describes having been half asleep while Dr. Dahl whispered subliminal messages about his ability to write a new piano concerto, he finally broke out of the composer's block and began writing this concerto. It was completed between 1900 and 1901, and dedicated to “Monsieur N. Dahl”.

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